The Builder.

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SATURDAY, APRIL 19, 1851.

ONG bright days may now be looked for, and we repeat the advice we have before given, that our young readers should seize such brief opportunities as occur, and be off with their sketch-books to some of the fine old remnants of the past which stud the country. Health, recreation, and knowledge may all be found thus. For the second of these we are warm advocates: the provision of innocent amusement is of the utmost importance to a state.

" Seek to solace when sadness thee assails.
In dolour long thy life may not endure;
Wherefore of comfort set up all thy sails:
Without Gladness avails no Treasure."

And if you will, however adverse the circumstances and threatening the appearances, you may ever "*smell the rose above the mould.*" "All work and no play" does not merely make "Jack a dull boy," but an unhappy one, and sometimes a dangerous.

We had a delightful day, aided by fine weather and a pleasant companion, last week at ELY, which, out of the way as it once was, is now, by means of the Eastern Counties Line, readily accessible. A wander through the cathedral there, or indeed through any of our cathedrals, is full of interest, apart from the tangible beauties it presents; but the mind must be prepared to receive it. "There is a sense of hearing that the vulgar know not, and the voices of the dead breathe soft and frequent to those who can unite the memory with the faith."

The story of Ely is tolerably clear for nearly 1200 years back, when we see Etheldreda, the virgin-wife, founding a religious establishment there, the ruins of which may yet be traced. We have the Danes burning her church in 870, and its re-dedication (after restoration) by Dunstan. Then we have Simeon, in 1081, laying the foundation of a new conventual church, the present cathedral, and carrying on the works till 1093, when he died. Other bishops continued the work till 1189. How well these were done, the nave and transepts bear witness. Of one portion of this Norman work, the south-west transept, we gave an illustration a few weeks ago,* when we called it, rightly, one of the most striking specimens of the architecture of the period that remains to us. Northwold, in the first half of the thirteenth century (1235 to 1252), built the presbytery. This man, says Bishop Godwin, was much commended for his house-keeping and liberality to the poor, "which may well seeme strange, considering the infinite deale of money spent by him in building of his church and houses. The presbytery of the cathedrall church he raised from the very foundation, and built a steeple of wood toward the Galilee at the west end of the church." The presbytery is a magnificent specimen of Early English: the sight of it is worth a journey of a hundred miles. Alan de Walsingham, under Bishop Hotham, at the beginning of the 14th century, put up the octagon lantern at the junction of the nave and principal transept, the old tower having fallen: and in the next century Alcock and West put up the two chapels which bear their names, and are specimens of the last period of pointed architecture.*

The Lady Chapel, which is peculiarly placed, on the north side of the choir, should on no account be missed by the visitor.* It is a truly beautiful specimen of the decorated period, though sadly disfigured: the arcade and stalls around the walls are scarcely to be matched for the beauty of their details, which resemble in several respects those of the north porch of St. Mary, Redcliff, at Bristol.

We have from time to time spoken of the important works in hand at Ely for the restoration of the edifice: we shall take an early opportunity to do so more in detail. Much has been done here at great cost, and more is now going on, including fitting up the organ in a gallery on the north side of the choir (with a new stone staircase up to it), and a carved oak screen at the junction with the transept. Mr. Scott is the architect engaged upon the work, and Rattee is the carver.

Some of the stained glass, by the way, that has been put in is muzzy and bad; and the experimental paintings in the south-west transept are perfectly abominable, and will, of course, be removed.

Besides the buildings immediately connected with the cathedral at Ely, are some others (remains of the old conventual arrangements) which are of considerable interest, and at the same time excellent specimens of their respective styles. BISHOP CRAWDEN'S CHAPEL is one of the best of these, and of this we now give an interior view.†

This chapel is a detached building to the south of the cathedral. It had for some time been allowed to remain in a very dilapidated state, but is now, together with the other parts of the cathedral, undergoing a careful restoration—and there are but few specimens of the same date more deserving of preservation. Some time since in giving a view of the screen to Bishop Alcock's chapel, we remarked that the work was too much crowded together: here we have the detail so judiciously arranged that no portion of it is lost. The chapel is about 30 feet in length, by 14 feet in width: it is divided into four bays: the two nearest the east end are occupied by very good two-light windows: the third bay has some splendid tabernacle work, with a small single light in the lower part—and so far the two sides of the building are alike; but the fourth bay, on the south side, is merely a flat wall, with some remains of painting; while, on the north side, the bay is partially occupied by a doorway. The east window is of five lights, with good and somewhat curious tracery in the head: this has been partially filled with painted glass, of very doubtful merit, which has been omitted in the drawing: the piscina and ambry are quite worthy of the other portions. The tile pavement is very excellent, of great variety, and in good preservation. The devices will be easily understood from the drawing, except perhaps the floor to the altar, which has two figures (Adam and Eve) with a tree and the Tempter between them.

Our drawing can only give a general idea of the beauty of this chapel, but the most minute portions of its excellent and varied details will repay attentive examination.

Alan de Walsingham was Crawden's architect, and commenced the chapel about 1321. It was little known before Mr. Wilkins illustrated it in the Archæologia (vol. xiv. p. 105), and even now it is seen but by few.

At the bishop's palace, hard by, Dr. Turton, the present excellent diocesan, has a very interesting collection of pictures; and having looked over these, and tasted at the adjoining hotel some of the noted *eels*, which, in early days, say some, gave a name to the place, we found our way to the station, and so to London.

CAUSES AND CURE OF SMOKY CHIMNEYS.*

The fourth cause of "smoky chimneys" enumerated in our list (see page 68), is that of *deficient capacity of flues*. By the term capacity, as here used, we mean general fitness for the intended purpose, and it therefore includes the questions both of *form* and *size*.

First then as to *form*, of which there are two kinds, which have a direct bearing upon our subject, viz., transverse sectional form, and longitudinal form.

As regards transverse sectional form, there exist ample proofs that the circular form is best, as far as relates to action, inasmuch as it contains the greatest amount of area with the least amount of periphery or outline; and therefore presents the least amount of internal surface to retard the current or "draught" by friction, and it is also the best form for perfect cleansing. The rectangular form of flue however, if properly constructed in all other respects, is sufficiently good for all practical purposes, as regards action; and infinitely superior, as regards economy of space in building, facility of construction, and strength of the wall in which it is constructed.

There is little room for error in the transverse sectional form of chimneys, since either circular, rectangular, or in fact any other form which admits of sufficient area being given, will equally answer the same end. Not so, however, with longitudinal form; and the imperfect action of many chimneys, if properly investigated, might be traced to the want of due attention to this point. It may be laid down as a general rule, that whenever a chimney is made to deviate, in any degree, from a straight line, it is a step taken in a wrong direction; for it is a fact sufficiently established in that branch of physical science which treats of the motion of fluids, that curves, elbows, projections, widenings, and contractions in tubes, retard the passage of fluids through them; and a chimney is a species of tube, and subject to precisely the same conditions, as regards the passage of fluid through it, as a gas-pipe or a water-pipe.

In addition to the obstruction which sharp curves, or projections of any kind, offer to the current or "draught," they also give rise to difficulties in the operation of sweeping, which are frequently the means of wythe being broken away, to the injury of the action of both flues, as explained at page 68. We have known one case in particular, where, on account of an awkward elbow, the chimney had to be swept from the roof; and the brush as frequently passed into and down a chimney of the adjoining house, as down that which was undergoing the operation. Curves in chimneys are, in all cases, most objectionable; and when circumstances render them indispensable, they should be made from as large a radius as their position will admit of.

It frequently occurs that chimneys which are faultless in respect to form, between fireplaces and roof, are ruined by the form given to their tops. Zigzag chimney-tops may be seen almost everywhere; and we remember seeing, within the last few months, a stack of three flues, which was built as completely spiral as the blade of a screw-augur. Along with these two erroneous and fantastic methods

* See p. 75, ante.

* Illustrations of Alcock's Chapel will be found in Vol. VII., p. 189. Exterior of the east end, Vol. V., p. 303.

† See p. 241, in our present number.

See p. 113, ante.

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